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INDIA'S NATIONAL PAN-GENRE MUSIC MAGAZINE

the Score magazine

STAR OF THE MONTH

PRITHVI RAJ

ON HOW HE BALANCES MUSIC AND STUDIES

BAND OF THE MONTH

ELEKTROVERTZ

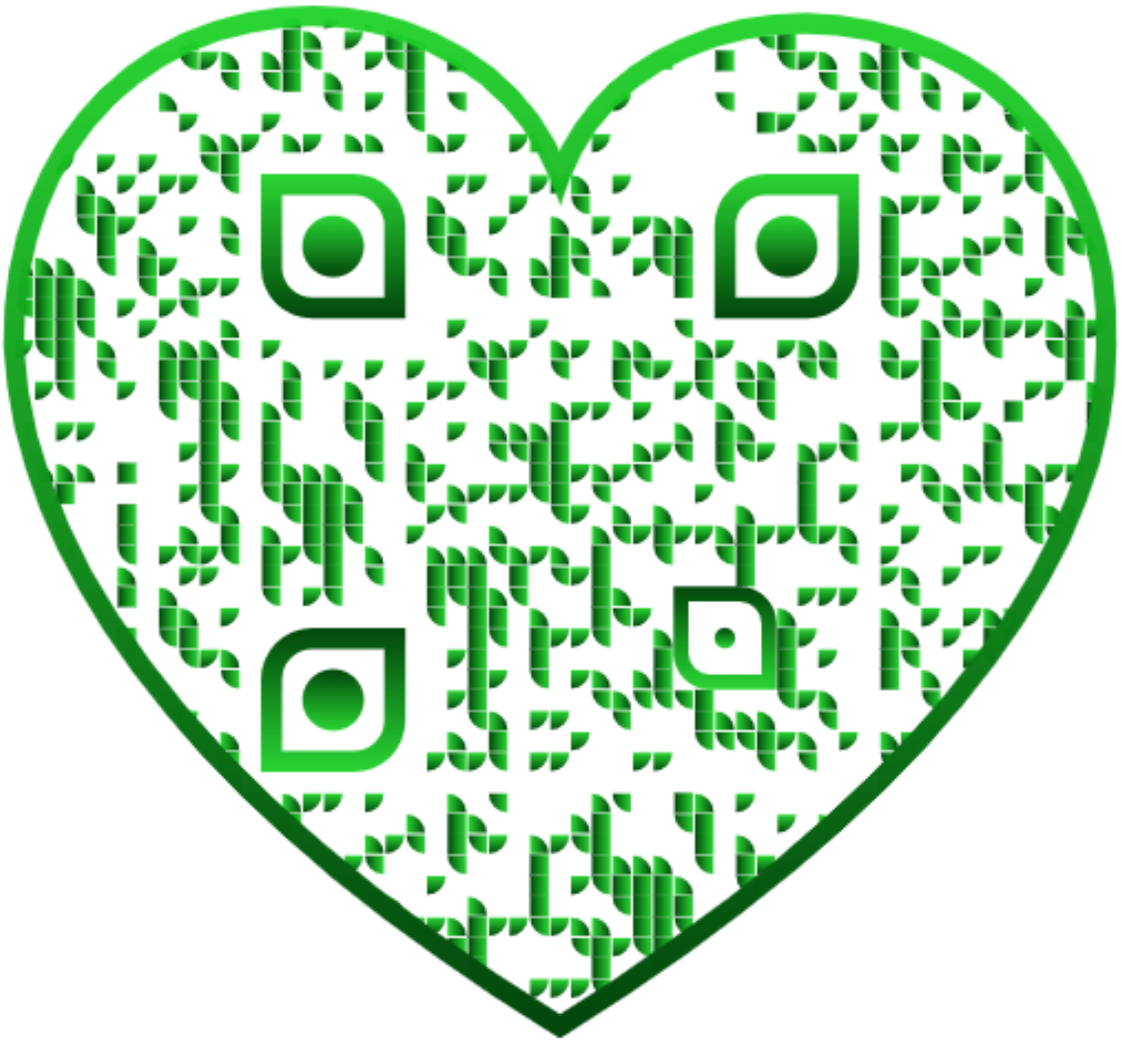
SOUL SISTERS, MUSIC JUNKIES AND THE MOST NOTED FEMALE DJ DUO IN INDIA

COVER STORY

SIDDHARTH MAHADEVAN

TALKS ABOUT COMPOSING HIS FIRST MOVIE BEFORE HIS BOARD EXAMS AND WHAT MUSIC REALLY MEANS TO HIM.

ALSO INSIDE : PRACTICAL BENEFITS OF NETWORKED AUDIO AND RAVENNA



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DIRECTOR'S NOTE

Welcome to the August issue of The Score Magazine!

We are in an era where strongly opinionated musicians can make a great impact across the nation with the help of Social Media. Sofia Ashraf brilliantly managed to convey her thoughts through her rap in "Kodaikanal Won't". Hats off to her!

There have been new developments since the last issue came out. The Score Magazine is slowly getting internationally acclaimed and we are getting recognized globally.

We are the Supporting Media Partner for Palm China which is happening between 19 to 22 of August at Beijing and we have been invited to participate in Music China organized by Messe Frankfurt this year.

We got several request to have features regarding Audio and Technology in the Magazine. Aditya Modi has agreed to come on board as our advisor and contributing writer. He has great passion for audio, music & technology. He has worked with almost every artist one could think of in the Indian music industry and on almost every AR Rahman film & project since 2001. He is also the creative producer for AR Rahman's live shows & theatre productions. He has either designed or consulted for over 250 studios / home theatres / hotels / education institutions pan India.

The Score Magazine grows constantly and will catch the next wave that this dynamic industry is undergoing. See you all next month.

PRAGASH VM
Director - Business Development

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CARVING HIS OWN NICHE

SIDDHARTH MAHADEVAN

In a musical journey that spans two generations, 22 year old Siddharth Mahadevan, is carving his identity and turning the spotlights his direction. From starting his music journey as a child to where it has brought him now, Siddharth Mahadevan and his passion for music is as explosive as his father- Shankar Mahadevan. Siddharth talks about composing his first movie before his board exams, his first music making experiences and what music really means to him among other things.

Music runs in your family. Tell us about your music journey.

I was born in a middle class South Indian family, and like many other south Indian families, it's almost like a tradition to get the children to learn at least some form of music, but for me it was a little different. I was brought up in a house where I could literally breathe music. My father and his colleagues would have all night jams and Mehefils and I think that influenced me a lot. My dad realized that I had a musical inclination at a very young age. I would have a very good sense of time and pitch and so my parents encouraged me to learn music, but I was never forced to get into it just because my father is a musician and it was purely my decision. I learnt a bit of both, Hindustani and Carnatic vocals. My passion was to play any rhythm instrument and I remember my parents gifted me Red and Black coloured congas oh my 5th birthday. My cousin Soumil Shringarpure who is a western classically trained pianist and I would jam at home for hours together. Dad got us a basic programming software and we started putting tunes together and that's where the composing journey started and since then we've always composed as a duo 'Soumil and Siddharth'. It was more like a game for us, we would play our compositions for my family and when they really liked what we did it actually gave us a lot of confidence.

Not a lot of people know but the first solo song that I ever sang was not Zinda or Bhaag Milkha Bhaag but it was a song called 'Tu Hi Hai' from the album Ganaraj Adhiraj which was composed by Gulraj Singh. The musical journey has been great and I'm very grateful to God that I've got to sing all these amazing song.

Despite being relatively a newbie in the industry you've already sung in a lot of languages including south Indian languages like Tamil, Telugu and Malayalam. Do you understand any of the languages? Is language a barrier?

I've practically sung in most of the regional languages, but funny enough other than Hindi, Marathi and English, there was not a single language that I understood. In music, I believe that language is never a barrier. Music transcends way beyond language and region. Yes, sometimes it is difficult to get some pronunciations right and sound authentic but never impossible. It's a lot of fun singing for different composers from different parts of our diverse country.

Besides singing, you have also composed in films like Midnight's children and Welcome Zindigi. Any projects in the near future?

Lot of new interesting and exciting projects are coming up. I'm composing for a couple of more Marathi films and also for Hindi films and am also working on a couple of albums with Dad and some interesting collaborations.

Being Shankar Mahadevan's son, do you constantly get associated with your father's music? How do you break out of it?

Being his son, people are going to associate my music to his. Comparisons are bound to happen but there's one advice that my dad gave me and that is to always be original and have your own sound and I've always tried to do that. Trying to sing like someone or follow someone you will lose out on your identity. If someone sings like Sonu Nigam why would anyone call you to sing? They would always ask Sonu Nigam.

Do you think you have been graced with privileges as your father is a great musician or is it tough to stand out in the music industry despite it?

I consider myself very very lucky to be Shankar Mahadevan's son. It's like I have a whole institution of music at home. I have been exposed to some of the best musicians in this country and around the world.

Not a lot of people would get to experience these things and just being in the studio with SEL, I've learnt so much from them. But with that said, you have to be good to stand out in this immensely competitive industry. People either love you or they don't and it is really gratifying when people appreciate your work. I don't think coming from a musical family helps you stand out, only excellence can. Comparisons keep happening but I take it positively as it helps me set a very high benchmark for myself. It makes me work harder and do better.

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How was it to manage your time between studies and music when you were in college?

I was a very notorious student, very actively involved in all kinds of extracurricular activities and sports. I actually opened the batting for my school cricket team. Honestly I used to hate studying, probably still do but I always somehow managed to study last minute and do pretty well in my exams. In college especially, when work started coming I would hardly attend college and the faculty did get pretty mad at me, I hope they are proud of me now. I did BMM and it was a fun course and very creative so I enjoyed those 3 years too. I did music for my first Marathi film just a few weeks before my 12th science board exams.

It was tricky sometimes but you always figure a way out.

We hear you're going to be part of 'Rock On 2'. How did this association come about? What was your favourite musical number from the previous movie?

I don't know why everyone thinks I'm going to be singing a song in Rock On 2. Someone published it but that's not true. I just did chorus (backing vocals) on a couple of tracks along with a couple of co singers. Nevertheless, I'd Love to!!

My favourite song from Rock On would probably be 'Tum Ho Toh' because I think it's one of the best written rock ballads ever! Farhan's voice, SEL's composition and Javed Ji's lyrics are pure genius.

The 'Swachh Maharashtra Jingle' is electrifying and packed with the feel of the state's culture. Coming from a diverse cultural background, your Mother a Marathi and Father a Tamilian, which is your major influence? And does it have an effect on your music?

We live in a country where the people and music are so diverse. There is so much music in our culture. I unfortunately don't understand Tamil but I understand Marathi but that doesn't mean Carnatic music hasn't influenced me. It has and in big ways. I think when you live in a country where every 100kms you get to hear a completely different style of music, you're blessed. As a musician I try to let as many styles of music influence me as I listen to a vast array of music right from Ghazals and Abhangs to Hip Hop, Pop, Rock, Jazz etc. The list is endless. Each and every genre of music influences you in so many ways and India itself has so much music that is to be explored.

Do you have any daily rituals to practice music?

There aren't any rituals when I practice singing. I love singing while having a shower as there is always a natural reverb in the shower area. Sometime Dad, my younger brother Shivam and I would go for a swim at our farmhouse and we would sing for hours in the pool!

What is your most memorable recording experience so far?

Most memorable recording experience would obviously be when I recorded Zinda. It was the first time I was recording for a Bollywood song and I was both nervous and excited. But other than that if I had to name one time that I vaguely remember was when I recorded a little mouth percussion on my Dad's album Breathless when I was 3 years old.

I remember and was told that I made everyone go out of the studio and I asked them to switch off all the lights and only then I recorded it. The song is called Tere Khayalon Se and I happen to feature in the video too as a little baby!

Any plans to diversify from Bollywood singing to Indie music?

I think Indie music is great and I surely will put out my own indie album soon. I'd love to sing on an Indie track. There are so many Indie artists whose music I love and listen to regularly.

Do you prefer composing your own song or singing for another music director?

The experience of composing, singing your own composition and singing for another composer is totally different and you cannot compare it. When you sing own composition, you know the melody the song inside out as you have lived with the song since the song was conceived and it's in your system whereas when you get inside a studio to sing for another composer, you have literally 10 minutes to own the song and sing it like it's yours before you go behind the mic.

I think there is a thrill in both but surely singing for another composer is more challenging.

Your favourite musicians from around the world?

This is probably the most common but most difficult questions asked. The list is endless and I feel I wouldn't do justice by just naming a few cause each and every musician whose music I've heard and liked has played a big part in my music.

We all get earworms. Tell us some songs that you keep humming?

As a musician you keep listening to so many new songs everyday! And before you know it your humming that song on that day. You could reach a stage where your almost addicted to a song on a particular day and you might not even like the song. Hahaha... It is very difficult to name one.

If you could collaborate with an artist of your choice, who would it be and why?

Give me one wish to collaborate with one artist and without a second thought it would be the one and only Michael Jackson. It was very painful when I heard we lost one of the greatest artists in the world. He is a performer of the highest order and I've drawn so much inspiration from him. I was very lucky that I got to perform at the MJ tribute concert in Chennai with some of India's top singers. I sang the Earth Song. It still gives me the chills. I wish I had met him only once in my life and to collaborate with him in any way possible would always a dream.

To you, what does music symbolize?

To me music is a symbol of expression. It's an emotion that everyone feels and needs in they're life. I don't think anyone's life can ever be complete without music. Right from the time a baby is born; the beating of the heart is the first rhythm you ever feel. Music has the power to transcend boundaries, to connect people, to bring happiness to millions and give sense of satisfaction.

This young musician with much potential is stepping out from his father's shadow. Siddharth Mahadevan is out to conquer music and we suggest you stay hooked to him.

TOP 10 *songs by* SIDDHARTH

Zinda (Bhaag Milkha Bhaag)

Malang (Dhoom 3)

Iski Uski (2 states)

Saanson Ne (Dabangg 2)

Bhaag Milkha Bhaag Rock Version
(Bhaag Milkha Bhaag)

Bol Beliya (Kill Dil)

Hulla Re (2 states)

India Waale
(Happy New Year : Telugu)

Music Dil Mein
(Music Dil Mein)

Ullangayil Ennai Vaithu
(Vadacurry)

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As reviewd by a pianist.

A GRAND REVOLUTION

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PIANO SOUND

The award winning grand piano sound in Privia has been dramatically improved. The new PX-350MBK utilizes more than three times the memory of the previous generation for a more natural piano tone. In addition, Casio's new proprietary sound source "AiR" (Acoustic and intelligent Resonator) provides unmatched realism and detail. This engine provides seamless dynamics for a remarkably expressive and powerful performance. For further realism a new Damper Resonance simulator provides the rich sound of the strings when the sustain pedal is used.

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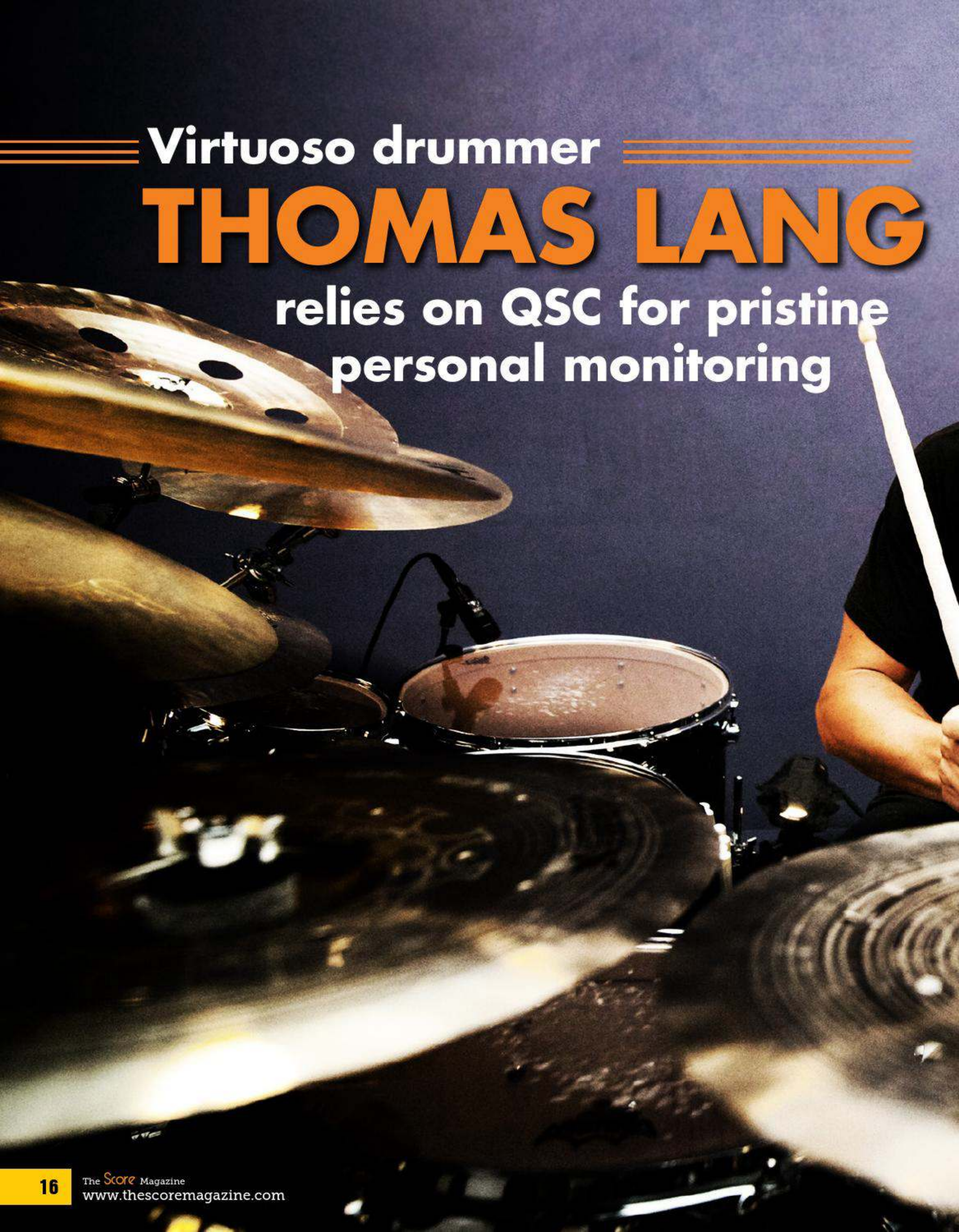
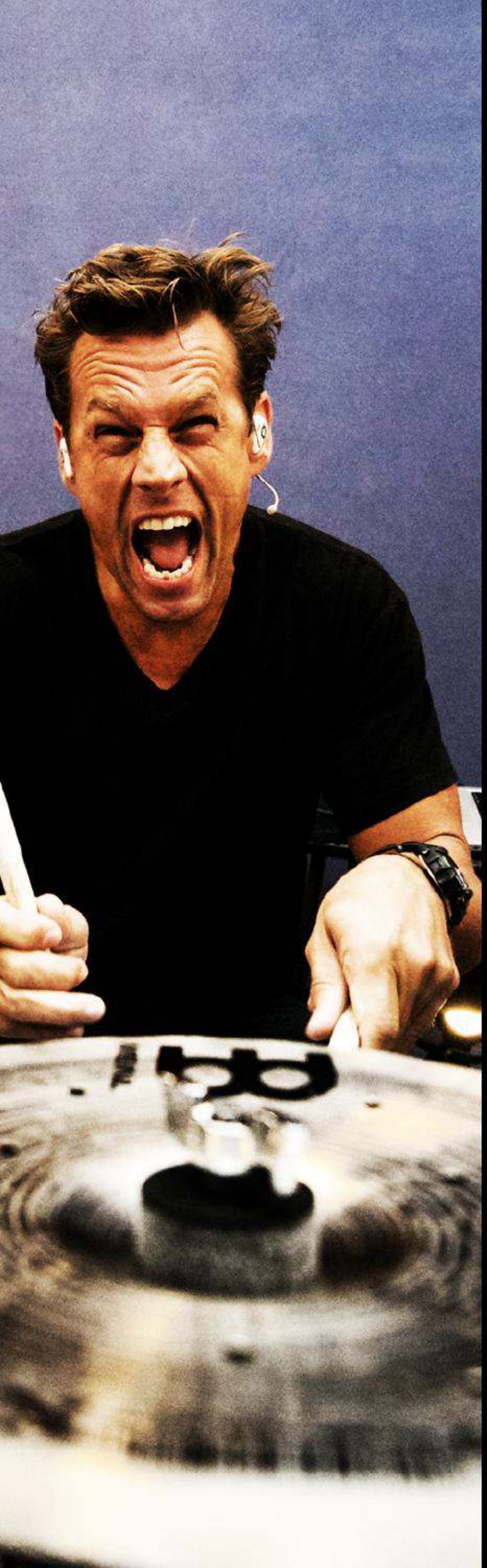
Virtuoso drummer

THOMAS LANG

relies on QSC for pristine personal monitoring





Drummer, multi-instrumentalist, composer and record producer – music virtuoso Thomas Lang dawns several hats with ridiculous ease. Critically acclaimed for his prowess in drumming, several professionals swear by his technique and precision – Peter Wildoer described Lang as a "drummer's drummer", while legendary progressive rock/metal drummer Mike Portnoy cited Lang as a "drummer I can't replicate".

Apart from being a founding member of the Los Angeles-based progressive band, 'stOrk', Lang is one of the most revered session drummers today. He is best known for his international session work on a wide variety of genres including rock, pop, jazz, and heavy metal, having collaborated with artists such as Robert Fripp, Peter Gabriel, Robbie Williams, Sugababes, John Wetton, Glenn Hughes, Asia, Nik Kershaw, Tina Turner, Kelly Clarkson, Geri Halliwell, Emma Bunton, Victoria Beckham, Ronan Keating, 911, Boyzone, Falco, George Michael, Gianna Nannini, Lighthouse Family,Westlife, Kylie Minogue, the Blockheads, Sertab Erener, Vienna Art Orchestra, Bonnie Tyler, Nadine Beiler, Paul Gilbert and many more.

Lang's technical prowess allows him to masterfully ace any genre with ease, and the drumming champion shares that a lot of his success has to do with the kind of equipment he uses. Choosing only the best in drum & percussion gear, Lang also shares that he's quite particular when it comes to his personal monitoring solution. And according to the virtuoso, his favorite weapon of choice here is the QSC K10s.

Says Lang "Earlier I used to rely on in-ears for monitoring. But the thing is that in-ears don't always work too well especially with electronics drums like the Roland V-Drums that I usually use. This is because in-ears are usually used in a situation where what you're playing is extremely loud (to protect your ears and give you a better mix), and electronic drums on the other hand are very silent. So sometimes you feel like you're not getting the true sound that you should be. But with the QSC K10's it's completely different – they're just amazing – ever since I decided to give the QSC rig a try I've never looked back!"

Talking about how it all began and how QSC became an integral part of his music Lang says "QSC shares close relationship with Roland drums as Roland has been using QSC loudspeakers for years in various situations like trade shows and other events – that's how I got introduced to QSC. At various events over the years while I performed for Roland I always noticed a very clean and comfortable sound, and over time I realized that this was because we always had QSC loudspeakers on stage. I just really started enjoying the sound, and eventually decided to make do without my in-ears. I was really impressed, and that's what pushed me to do some detailed research on QSC gear."

Lang shares that his current monitoring solution involves the use of the QSC K10s, which has now become an absolute essential for him and his music. Comments Lang "I fell in love with the QSC K10s from the very first moment I heard them. And ever since I got my first pair of K10s I've kept using these babies every day! I love the sound – it's so clean, organic and natural – I get a beautiful silky but precise top end which is important for attack on drums, while the low is absolutely amazing and spot on. I don't even need subs – that's how good the K10's really are! They're the complete package and are perfect in any situation – live or in the studio. They're just amazing!"

Being an ace musician with a characteristic sound, Lang has headlined every major drum festival across the world, and is also considered as one of the pioneers of 'avant-garde metal'. That apart, Lang is also a seasoned educator and 'clinician', having frequently starred as a guest lecturer in several renowned universities and music institutes across the world. He is also the proud owner of the Thomas Lang Drumming Institute in Los Angeles that provides personalized drum training to aspiring drummers & percussionists. That apart, in 2007 Lang also launched the 'Drumming Bootcamp', an intensive drum coaching initiative that has featured in 15 different countries with more than 80 camps completed successfully, hosting not more than 25 students per camp (that runs for 8hours a day for a minimum of 3 days).

The entire range of the K Family of loudspeakers are readily available within the Indian market through Pro Visual Audio Pvt. Ltd (the official distribution partners of QSC Audio products in India) and its various channels across the country, backed by superlative prompt after-sales service and support.

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MILI VIZCAÍNO
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USA

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Has worked with several Grammy award winning artists and artists like Herbie Hancock, Pat Metheny, Prince, Boyz II Men, Justin Beiber , J-Cole ,Taio Cruz ,Lil Wayne, Diana Krall , Ne-yo, The Blue Man Group ,The New York Symphonic Ensemble, Pasadena Pops Orchestra, The Nashville Symphony Orchestra and many more

Has worked on the broadcast mix of T.V. Shows like The Voice ,The Wendi Williams Show , The Today Show, 106 and Park, The X-Games, NFL network American Music awards,Scientific and Technical / The Academy of Motion Picture Awards (Oscars)

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- 29,000 sq ft Gold LEED Certified lush green campus
- Internationally acclaimed faculty (Grammy Nominees, McArthur Fellows, Berklee Faculty etc..)
- Air-conditioned & wifi enabled facility
- Fully residential program - Gurukula style
- Industry grade equipment a) Well equipped studio and recording facility b) Ensemble rooms c) Practice pads d) Fully equipped performance halls e) Kawai grand, upright and digital pianos f) Mesa Boogie and orange amps
- State-of-the-art facilities
- Furnished service apartments
- Multi-Cuisine cafeteria

GLOBAL MUSIC INSTITUTE

Tarun Balani and Aditya Balani founded Global Music Institute (GMI) in 2011 with the mission of bringing a distinctive and modern approach to music education to India. Through a comprehensive music curriculum that includes the core aspects of music (music theory, harmony and ear training), ensemble lessons and workshops, instrumental lessons and performance as well as Indian classical and folk music; GMI incorporates modern classroom teaching techniques to give students an in-depth view of music subjects. It also offers music technology and business management, which GMI believes are essential for todays working musician. GMI is also the only official teacher of the Berklee College of Music, USA, Curriculum in India. Over its semesters, the Institute invites a diverse international faculty from various stylistic and cultural backgrounds to be able to provide students with opportunities to explore the diversity of expression that defines today's music industry. The larger goal of GMI is to also foster a music community that brings together artists to work collaboratively and be able to fully express and realize their musical vision.

COURSES OFFERED

FULL-TIME PROGRAMS

- Two year Diploma in Music Performance
- One year Certificate in Music Performance
- Single Semester in Music Performance

Courses offered in the Full-Time and Part-Time programs also include courses from Berklee College of Music's core curriculum and also those designed by GMI.

HINDUSTANI MUSIC PROGRAM

The Hindustani Program at GMI offers beginner, intermediate and advanced students private-instruction lessons in vocals and tabla.

FOUNDATION IN MUSIC PROGRAM

Recently launched program specially designed to give a student a strong foundation on their instrument and develop overall musicianship through essential music concepts of harmony, ear training, ensemble playing, music seminars and performance opportunities. This program is ideal for beginners, amateur musicians and students who want to prepare for a higher level of study in music. The program also offers the option to add on courses such as an Ensemble or the Music Forum.

PART-TIME PROGRAM

A few of the courses offered:

Music Application and Theory : Music Application and Theory (MAT) and Harmony involves the study of chords and their construction, chord progressions and the principles of connection that govern them. In the initial stage, the course is focused on providing a foundation in – intervals, scales, keys, triads, seventh chords, tensions and diatonic harmony.

Ear Training : Ear Training focuses on helping the student to develop aural skills (a skill by which musicians learn to identify, solely by hearing, pitches, intervals, melody, chords, rhythms, and other basic elements of music). Ear-training is typically a component of formal musical training. These classes will strengthen the student's sense of pitch and rhythmic interpretation.

Ensemble : Ensemble Course offers instruction through various styles (jazz, R&B,funk and rock) where students focus on fundamental concepts of group/band/ensemble playing including improvisation, group interaction, repertoire development and performance skills. Ensembles offered include Contemporary Jazz Blues, RnB, Funk, Classic Jazz, Bebop, Jazz World Ensemble, Afro-Cuban Ensemble, Brazilian Ensemble and the Recording Ensemble.

Introduction to Music Production : Modern musicians are often required to record and produce their own music. This course provides a hands-on and conceptual understanding of the basics of digital audio production and the technologies it involves. This course enables you to start recording, mixing and producing your own music. You will also become better acquainted with digital audio concepts, synthesis basics, the digital audio workstation (DAW) and working in studios.

These are just a few of the courses available. Students can select courses including courses part of Berklee College of Music's core curriculum.

Music and the student community are the core of GMI. It is a place full of enthusiasm, positivity, and a fun and serious learning environment. It puts its students and their learning above everything. You feel motivated and challenged to explore, learn, and apply various music concepts and techniques. It is a place where you go to overcome your fears and doubts about your skills and musicianship. Being at GMI for past two semesters has made me more confident especially while playing with other musicians. The level of interest that they show in the learning and growth of the students is truly remarkable and I really appreciate that."

- Sonal Ajwani (Voice, Full Time Student)

"You know what makes GMI special? It's the community – the students, the alumni, the teachers and faculty, and the staff members. The school is the perfect working environment that keeps you motivated and focused in the right direction. The teachers come every semester from different parts of the world bringing into GMI their experiences, taste and culture. They are students themselves who spend their whole day either giving lessons or learning and working on their instruments, and it's inspiring to see them'shed' as it pushes me to my limits so as to always seek improvement."

- Karan Mahajan (Guitar, Full Time Student)

Why the name Global Music Institute?

GMI's "global" approach to music education GMI through its vision and mission works to promote cross-cultural musical dialogue and exchange, especially between contemporary and more traditional and folkloric styles of music through its diverse local, national and international faculty. We believe in the power of music to transcend linguistic, economic, cultural and intellectual barriers and envision a local-to-global music community in which all people, genres, cultures, instruments and sounds are in a state of dynamic collaboration and learning. Music education at GMI is viewed as holistic learning experience that is important at every stage of a person's life and development. We believe in developing all-rounded students with a deep awareness and understanding of musical diversity. The Institute also works to create a body of knowledge through evidence that is able to sensitively represent the many positive effects of musical education and learning as comprehensively as possible.

How do you stand out from the other institutes in India

1) GMI's "global" approach to music education (read point above) and focus on high quality education - through a special emphasis laid on getting the best faculty and developing the best curricula.

2) GMI offers a structured curriculum (a combination of GMI designed courses and courses part of Berklee College of Music's core curriculum) for the comprehensive study of contemporary and hindustani music unlike other institutions.

3) GMI's Noida Campus and facilities (a 2-acre size residential campus in Greater Noida to launch in Spring 2016) will offer an even more diverse range of full-time and part-time courses and facilities on par with arts schools around the world.

4) Preparing students for careers in the arts/music GMI's programs and approach prepares students for a range of careers whether in performance, teaching, composition, writing, jazz composition, music education, production or engineering, etc.

Could you name some famous artists/engineers passed out from your school?

Artists

- Adhir Ghosh, Smiti Malik, Jayant Manchanda, Siddharth Jain (Kitchensink)

- Takar Nabam (TakaTrio)

- Kamakshi Khanna (Kamakshi Khanna Collective)

- Tarana Marwah (Komorebi)

- Akshay Deokuliar (North)

- Shivam Khare (Big Bang Blues)

Recent students who have gone on to attend Berklee College of Music with scholarships

- Dhruv Goel

- Gokul Ramdas

- Trinayan Barua

Your message to aspiring students:

If you want to develop your own voice as an artist with a solid foundation on your instrument, an education at GMI will assist you to get to the next stage of your musical development.

It will also open doors to a range of music careers whether in performance, teaching, composition, writing, music education, production, engineering and music therapy, amongst other careers today.

BAND OF THE MONTH

ELEKTROVERTZ

Soul sisters, music junkies and the most noted female DJ duo in India, Nina and Malika pack punch with their soul electrifying music. Being women in a music scene which is dominated by men comes with its own challenges. “Everyone is a vicptim of judgment based on perception. The way we overcome it is by changing the judgment by skill and talent/playing a killer set!” they say.

Where did the story behind two beautiful ladies becoming one of the most popular DJ duos in the country begin? It all had to do with their love for music. “We love house music and had lots of DJ friends so we just learnt for fun. It started out a hobby and snowballed into a career!”

Only this year, the duo has played at around 52 gigs. Having played at big EDM stages like Sunburn, Goa and DJing at over a hundred venues across the country, the pair is taking their music international. They are all set to go on an America tour. Though details haven't been shared just yet, there's definitely something big waiting. And how do they feel about the tour? Playing for their very first time in America, they're extremely excited.

On their new remix with Marron5's Maps with Michael Calfan hitting the charts and getting rave reviews, Nina and Malika are revelling in the good reception. “This remix is actually Adam Levine(Maroon5) mixed with Michael Calfan. His piano sounds are in fact the inspiration behind this remix. We had been working on it since a long time and thankfully, getting a good response from all around,” they say.

For such strong women of music, it is not surprising that they have a strong feminine music idol. “Our music idol would be Madonna- For her achievements as a female artist more than for her music. She's one of a kind”. Besides electronic of the two, Nina likes Hip Hop and Malika Deep House. They consider Chicane, Eric Prydz, Daft Punk to be the greatest influences for their music.

Being one of the few women on the scene there a bias about the music they create- both, among the audience and fellow musicians. “People usually expect us to play very commercial music but are surprised when they hear our underground project 'Nina & Malika”. Already having broken stereotypes, they think music should transcend beyond what it is and also be bold enough to make a social statement and that that will happen soon. “Just wait and watch,” they say.

Firstly, are you guys sure you're not sisters? You look very much so and we heard that your taste in music is also very similar.

Haha maybe we were in another life.. Soul sisters!

What is the story behind two beautiful ladies becoming one of the most popular DJ duos in the country? How did it all begin?

We love house music and had lots of DJ friends so we just learnt for fun.. It started out a a hobby and snowballed into a carrier!

You have an American tour coming up. Tell us some details about the tour. Are you nervous?

We can't share details justs yet but we're very excited.. It's our first time playing in america

You have played over a hundred gigs. How has the stage treated you?

Yes of course! This year alone we've done around 52 gigs.. Great so far!

Your remix of Maps by Maroon5 has been the talk of the town for some time now. Tell us about the process of making it and its reception.

This remix is actually Adam Levine(Maroon5) mixed with Michael Calfan. His piano sounds are infact the inspiration behind this remix. We had been working on it since a long time and thankfully, getting a good response from all around.

Which is the one song that gets the most requests when you play?

We don't usually take requests

Who are your music idols?

Music idol would be Madonna...for her achievements as a female artist more than for her music. She's one of a kind

What are your most favourite remixes ever?

We don't have a favourite remix in particular as it is ever changing. We get bored of tracks quickly

What are your favourite genres of music besides electronic?

Nina - Hip Hop

Malika - Deep House

What would you consider to be the greatest influences for your music?

For Elektrovertz.. Chicane, Eric Prydz, Daft Punk

If you hadn't become a DJ, what would you both have become?

Nina - a mom lol

Malika - a clothes designer

On a serious note, were you ever subjected to the "pretty face stereotype"? If so, how did you overcome it?

Hahaha yes of course, we still deal with it sometimes.. It's usually when the person hasn't heard us.. Everyone is a victim of judgment based on perception.. The way we over come it is by changing the judgment by skill and talent/playing a killer set!

Being one of the few women on the scene, is there a bias about the music you create- both, among the audience and fellow musicians?

People usually expect us to play very commercial music but are surprised when they hear our underground project 'Nina & Malika'

Seeing as you've already broken stereotypes, do you think music should transcend beyond what it is and also be bold enough to make a social statement?

Of course it should and it will just wait and watch!

Where do you see Electrovertz in five years?

On top of the world!! Heehee

A Case for Global Music Education

by Derek Beckvold

It is an age-old idea to take musical ideas from other cultures and incorporate them into your own music, from Beethoven adding Turkish cymbals and kettle drums into his orchestral writing, or Ravel's use of a Spanish dance in his famous "Bolero", to John Coltrane or the Beatles' use of Indian classical concepts in their music, Steve Reich's influences ranging from Indonesia to West Africa, or take the many modern "fusion" bands that exist currently. There are countless more examples of this musical borrowing or appropriation, and while these composers just listed are all framed through a Western lens, which can at times border on looking to other music as a form of exoticism or an Edward Said-like Orientalism, most certainly the reverse exists today in a widespread way.

I lived for two years with the late composer and educator Gunther Schuller, who coined the term "Third Stream" in American musical discourse back in the late 1950's. The idea was, at the time, to find a space where Western classical and jazz music could co-exist within a single piece of music, fully themselves and fully integrated. Gunther used to say that there is much room to use concepts from others' music, as long as it is done with careful thought, deep respect, and extensive study of the tradition. But in the many conversations we had together on this subject, it became clear that he was not just talking about the integration of these two musics, classical and jazz, but the integration of all musics. This is a beautiful idea, which has social and political implications far exceeding the bounds of music-making, but it's also a dangerous one, as these musics and their superficial elements could easily be haphazardly used in compositions and improvisations without their proper understanding, thus diluting the beauty, respect and integrity of the original music.

The only way to achieve this goal is through education. Education of each other's music, to be delved into deeply, both spiritually and methodically. But, equally important, is the teaching of this music in the manner in which it is meant to be learned and transmitted through the traditional process in which a given music thrives. This is no easy task, but it is crucial. This is why I believe musicians and music educators around the world should look carefully at the delivery system they use, and whether it aligns with the content they are delivering. Only then will we be able to create artists who are deeply knowledgeable about another music and internalize it fully to the point where it is firmly a part of their own vocabulary.

For example, I spent the last year living in New Delhi as a Fulbright-Nehru Scholar, trying to find ways in my own thinking and teaching to align the content of Indian music and Western music, as well as the methods by which these musics are traditionally taught, ie: in a gurushishya parampara setting or in a Western classroom with staff notation. While I am predominantly a saxophonist, I have studied tabla for the past ten years, and had the privileged to learn from Guru Shailendra Mishra Ji this year in India. He has an insightful way of organizing his lessons, especially in a group learning environment. He is a very effective teacher, giving his time and knowledge to share with me large musical concepts, repertoire, history, social context, traditional performance practices, and ideas of respect, discipline, love, beauty and life. I am fortunate to be able not only to learn this special instrument, but as an educator, to be able to be a student in a different, but equally engaging and effective, learning system.

We can represent the relationship of what we learn to how we learn in a simple (and perhaps much too reductive) matrix:

	Indian Pedagogical Practice	Western Pedagogical Practice
Indian Music		
Western Music		

Within each of these four variables (and there are many more if we broaden our views of what labels like "Indian" and "Western" mean), we can look at effective ways to teach music. Borrowing from one teaching methodology from one place to deliver information about a subject from another place. This ability to borrow an education system I think can only come after one has gone through that process as a student, after which point one can tap into many sources and inspirations from which to teach.

There is not a perfect combination of these variables, but rather it is constantly shifting and prioritizing, based primarily on the needs of the student. There's no secret recipe or magic bullet, but I do believe how we learn music is not considered nearly enough, compared against what the actual music is that we are learning. My hope is that we, as musicians and curious explorers of the world around us, can continue to gain a deeper global perspective on the music of now, and the music of our humanity's collective past, to not only express ourselves individually as artists, but to be best equipped to teach this music to the next generation. We need to use and adapt music from around the world, while at the same time preserving its integrity and traditional livelihood. We need to be more empathetic and respectful when borrowing others music, but still feel it is malleable to make something new and personal. And we need to insure that, as educators, we are doing our part to take the best practice methods of each culture's unique approach to create a "Third Stream" platform for global music education

GLOBAL MUSIC INSTITUTE

GMI NOIDA CAMPUS OPENING IN SPRING 2016

HIGHLIGHTS

100 SEATER AUDITORIUM

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10 INDIVIDUAL TEACHING STUDIOS

2200 SQ.FT. RECORDING STUDIO

LIBRARY

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CAFETERIA

Global Music Institute (GMI)'s new campus in Greater Noida, opening in Spring 2016 will offer a comprehensive contemporary and Hindustani curriculum and an unparalleled faculty of music educators and industry professionals from India and across the world. The Noida campus will also have a range of full-time and part-time programs and campus facilities on par with arts schools around the world. Programs will be focused on music education, performance, and careers in music.

WHERE: GMI GREATER NOIDA CAMPUS, KNOWLEDGE PARK 3, GREATER NOIDA

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STAR OF THE MONTH

PRITHVI RAJ

Prithvi started singing and performing at a tender age of 13. Now at 20, he is the youngest and most talented Sound Engineer in India.

He talks to us about his musical endeavors, his journey in the field of music, his inspiration and how he balances music and studies!

"Right from my early phases in singing, I've been really lucky to have got to oppurtunity to team up with several legends of the industry and also learn a lot of things from them. I've learnt a lot from stars like AR Rahman, KK, Sunidhi Chauhan, Akriti Kakar, etc.

You're one of the youngest sound engineers in India. What's the story behind that?

From the beginning I've had great interest in music & in singing/performing them, to be specific. But during my 10th std I got exposed to the field of Sound Engineering through workshops and a few online videos, that I got to witness. The process of how a film song is made, right from scratch to interpreting your ideas and making a full fledged song really caught my interest. By then I had also started doing a few public performances/shows in Bangalore, w.r.t my singing. I also understood that learning sound engineering in depth would help me improve my singing skills on the whole. With the beginning of my plus 2, I had made a decision to pursue sound engineering, professionally in future. I got myself educated about the different instititutions offering Sound Engineering in Bangalore, though there are a very few of them. In between all this, I started doing well in my singing, started doing a lot of individual shows in Bangalore. I also the 12th std pressure coming in with all the entrance exams. Eventually, I decided to do a degree at Audiolife School of Sound Engineering located at J.P Nagar, Bangalore. I also got a govt. merit engg. seat at the BMS college of Engineering for a degree in Industrial Engineering and Management. I did both these courses simultaneously everyday, one in the morning and the other one in the evening. That was one hell of a phase where I ended up really stressed every single day. I used to travel about 50 kms everyday and did most of my studies while commuting.

But the Sound engineering lectures were more of a stressbuster, because it was full of music and sound. At my sound engineering instititute I got to learn the various aspects of making a song which involved composing and producing, music arranging, recording, mixing & mastering and Post production. I was made aware of a few industry-standard DAW's like Pro Tools, Logic Pro and Cubase in complete depth. The classroom experience was also great as I had people who were atleast 10yrs older to me, as my classmates. Every student was given assignments, wherein he/she had to make their own song, mix and master it and that was evaluated on various parameters. Earlier this year, I wrote my Final examinations, both theory and practicals for the degree in Sound Engineering. The results were announced in April, making me one of the youngest, certified sound engineers of the country at 19!

Today, I have my own recording studio called Albatross Studios where I compose, record and mix music for my own projects and also for a lot of clients. I compose short jingles, ads and covers. The course has also tremendously helped me shape my singing career in the right way.

Tell us your most memorable music story.

There are several memorable musical moments. It happens everytime I get into my studio late night and work on a few projects. I get completely immersed into a song and that makes me feel really good. That time well spent in the studio, makes it really memorable for me. But the most memorable moment for me, was from the recent concert that I did in Dubai. During the month of January, I was invited to Dubai to perform at concert with several stars from Bollywood like Sunidhi Chauhan, Badshah, Zarine Khan, etc. Those 30 minutes spent on stage in front of about 7000 people cheering for your songs was indeed the MOST memorable event for me.

You've worked with a lot of top notch musicians. How did that come about?

Right from my early phases in singing, I've been really lucky to have got to oppurtunity to team up with several legends of the industry and also learn a lot of things from them. I've learnt a lot from stars like AR Rahman, bollywood singer KK, Sunidhi Chauhan, Akriti Kakar, etc. But what deserves a special mention was my meeting with singer KK. He's been my favourite singer from the first and looking at how he is as person, made me a bigger fan of him. He was extremely humble and also gave me a lot of guidance and tips. I've had the golden chance to perform his most-awarded song "Aashayein" with the singer himself, here at Bangalore. Truly a moment to cherish!

Does age matter much in the music industry?

Yes it does matter and in a huge way. I've seen a lot of people, some from the industry too who discount your talent because of your young age. A lot of people, chose the other over me, just because of the fact that I'm really young. What I truly believe is one must look at a person's talent, his work and his achievements before judging him, keeping aside the 'age' factor. A lot of courses, institutions have an age limit, not only the in the field of sound. I personally think that one must not be deprived of anything, when he capable of doing it, just because of the age.

How supportive are your parents of your involvement with music?

My parents have been really supportive throughout my journey. Infact, my inspiration has always been my Parents, who wanted me to do what I like and have been supportive in all my activities related to Music. It is because of their encouragement, that I'm doing so much of Multi-tasking and yet doing well in my tasks.

Do you get the best of both worlds- being a musician and a normal college student or does it involve a lot of sacrifices?

I don't really get the best of both worlds, atleast I think that way. My engineering course at BMSCE has been very demanding off-late and it is only in the midnight and weekends that I get to work on my music. There has been several ocassions where I have sacrificed big budget shows because of my internals and exams at college. On the other hand, the only thing that I do once i'm back from college is head to the studio. I skip a lot studying sessions and instead spend constructive time in the studio, making music or rehearsing. My Industrial engineering degree at BMSCE is just for a basic degree and a fall back plan. Otherwise, I have no keen interest in it.

If there's one song you wish you could have sung, which would it be?

In the recent times, I've always wished I could sing any of Arijit Singh's songs. Most of his songs are special to me and he has been a great source of inspirations as a singer, in the recent times. Another song that I wished I could sing is 'Sun raha hai na tu'.

Which is the most listened to song on your playlist?

At the present, it's the title track of Hamari Adhuri Kahani, a brilliant composition by Jeet Gangully.

You wanted to be a pilot when you were younger. Did aviation take a back seat so that you could pursue music?

Yes that's right. It was my childhood dream to become a commercial pilot. But at the age of 14 I was encouraged a lot in singing. Many people believed that I should pursue my career in music and become a singer. With tremendous support from family and friends, I was convinced that I could do something really big in the field of music, ofcourse with a lot of hardwork. That was the turning point in my life where I chose to pursue music over Aviation.

You've been performing music since you were 13. Did the crowd of audience ever intimidate you and does it still have the same effect?

Yes I've been performing right from the tender age of 13. My parents always told me that when someone asks you sing, one must sing immediately without any fuss. Ofcourse like everyone, I had a lot stage fear performing on stage. There was a fear of committing a mistake on stage in front of people. Slowly, I got to learn basic stage ethics, body language on stage, understanding whats going on in the audience's mind by just looking into their eyes. These were some really important things that I learnt by just doing a lot of shows. No one teaches you these things. It comes by experience. So the journey of performing on stage has come from singing in front of family members at a get-together to singing in front of thousands of people.

You own a recording studio and a karaoke start up. How did the idea shape up and how do you manage them?

My Recording Studio called Albatross Studios was initially made to keep in track with what I learnt at my Sound Engineering school. I then started writing my own songs and making cover versions of various songs in my voice. Eventually, I started getting a lot of clients. Many singers record a few songs in their voice as a voice sample which goes into their portfolio for showing them to various music directors and musicians. I also compose jingles for companies and educational institutions. I generally give the option of booking the studio only the evening, so that I can finish my college and head to the studio.

My startup called Albatross Karaokes is basically a platform which enables amateur/bathroom-singers to sing their hearts out, within the confines of their homes or offices with great audio quality and on-screen highlighting lyrics in sync.I founded this startup after my 12th std when I realized the demand and potential of good quality, easy-to-sing karaoke tracks, as I was a singer myself. I'm also launching an Android app sometime very soon which enables the users to sing a song of their choice, in their smartphones at parties, events,etc with no compromise in quality.We're in the final stage of developing the application.

There's usually a bit of fame associated with music. Have you had your share of that or is the glamour absent in real life?

Yes there's a lot fame associated with music, because almost everyone listens to music everyday and there's a lot fan-following for artists of almost all genre. And especially in India, there's a huge fan-following for the bollywood music industry. I must also mention, that the audience in other countries like Dubai are also big fans of bollywood.

I have experienced some amount of this fame too, which I truly didn't think would happen. I got a fantastic response at my show in Dubai for all the bollywood songs that I performed. There were several people waiting for autographs, photographs in a country I'm totally new to. That was another that i'll always cherish. It never felt like it wasn't India at all. But, all this is fame can be really deceiving at times. The audiences applaud for everything. Good or bad. This can be really mis-guiding for the artist.

What has sound engineering added to your underlying love for music?

It has completely changed the way I listen to a song now. I'm more of a technical person when I listen to a new song. I start analyzing the nuances of the composition, the mix and the various effects used, in a song.

The freedom that a sound engineer is given, while working on a particular song, makes way for a lot of creativity. This creativity leads to a lot of wonders, that you are hearing today. Sound Engineering has trained my ears totally, and has given me a whole new perspective to understand a song.

What are your plans for the future?

I intend to assist and work with a few more legends in the industry and gain knowledge and experience from them. I wish to sing for a bollywood movie, someday!. As of now, I'm concentrating on earning a name, on online platforms and social media. I'm working on a few music videos and teaming up with digital marketing companies for that.

I also want to pursue my higher studies in Sound engg. at universities abroad

A WORLD OF PERCUSSION

ROLAND recently introduced the new Octapad SPD-20X percussion pad with new features and sounds as an upgrade from the still popular SPD-20. Featuring all the original sounds from its predecessor plus a large selection of new sounds for Indian percussion styles, Octapad SPD-20X has eight cushioned rubber pads that provide a great feel and accurate triggering. The travel-friendly OCTAPAD SPD-20X is a ready companion from small groups to large-scale ensembles.

Interestingly, the SPD-20X features over 700 total sounds and 99 patches including percussion instruments from around the world, acoustic and electronic drum sounds and many sound effects. The pad also includes 45 Indian percussion sounds newly recorded for the SPD-20X.

For all percussion board users, SPD-20X comes as a good news, especially for SPD-20 users since the board is just as easy to operate and comes with the addition of a friendly matrix menu on the top panel that makes navigation a breeze and an LCD that shows patch/sound names and other information with buttons are illuminated for visibility in dark playing environments.

A versatile, self-contained percussion instrument which is briefcase size for easy travel, the SPD-20X includes a broad selection of world percussion, with eight cushioned rubber pads that provide even and accurate triggering with excellent isolation between pads. They are connect-compatible accompanied by ROLAND pads and pedals to the four trigger inputs to create a mini drum kit or expanded percussion setup. It is also easy to enhance percussion sounds with the six onboard effects.

The SPD-20X also includes an SD card slot, a feature not available in the original SPD-20 which allows players to store patches and setups for different gigs, and to share them with other SPD-20X users.

Among the effects, reverb and delay are on hand for rich spatial ambience. There's also a chorus effect for adding width and depth, as well as a flanger for achieving all kinds of tonalities. The SPD-20X also includes compression and EQ and other powerful tools for adding studio-quality punch and polish to your percussion sounds.

The OCTAPAD SPD-20X gives you a diverse arsenal of top-quality percussion sounds in one portable instrument. You have sounds for any musical situation at your fingertips, all of which are freely assignable to the pads in any arrangement you like. There's no need to haul around a large collection of acoustic percussion instruments anymore—the road-tough SPD-20X has everything you need in a convenient, briefcase-size package.

MUSICDOM OF 'GORGEOUS GALS'

Why should guys have all the fun always? Do gals any less deserve a taste of the musical nirvana and freedom of cadenza? What say! Over the better part of the last century and this continuing new millennium, boy-bands have ruled the roost unchallenged. Although in between, 'girl power' did rear its head in fits and starts as sporadic units and musical clusters, yet they fought hard to survive on a roller-coaster ride or gradually disintegrated for good. But there is still a considerable slew of few consistent bands which not only believe in proving their mettle in the male-bastion but also unleashing their own style, energy and signature tunes to sculpt out a slice of their exclusive legacy.

Enlightens Lalrinawma Tochhawng aka Mama, the director of Escape festival of music and arts: "I don't believe in segregation of girls and boys in terms of musical talent. Music holds no boundaries if the skill is there. Irrespective of the sex category, either of the participants can leave behind an impression to vie for. And yeah, we did feature all-girl bands and troupes with female lead vocalists in our previous seasons such as Jayshree Singh of Skinny Alley, Sonia Saigal and Interplay, Minutes of Decay (MOD is an indie/funk rock band from Manipur containing the Muivah sisters with synthesizer, bass, guitar, vocals and percussion. This sibling act conjures up classic rock punctuated by a stylised squeeze of contemporary vocals and alternative riffs), Vasundhara Vee and so on. Some of them have even headlined the festival to a fantastic, rousing response from astute audiences."

Good news is that the music fest plans to invite more divas and damsels in its forthcoming 'Escape Sessions' edition highlighting the Ladakh chapter. It is scheduled to be held this August-end. "Music buffs from world-wide will get to witness some magic in the last week of this month. Sonia Saigal, who is one of the best jazz and R&B female prima donnas we have in the country, would be headlining one of the scintillating nights," he enthuses in a gush.

Be it the Storm Music Festival, Escape Festival of Naukuchiatal, Ziro Valley Fest of Arunachal Pradesh, Bacardi Nh7 Weekender, Yuva Music Festival, et al — ladies can take the lead to make an emphatic statement. Confirms musician Subir Malik: "I presume this is the peak time to see the lasses emulating the lads in musical domain and flourishing with all guns blazing. Strikingly enough, the hills of the 'seven-sisters' in north-east India, proudly stem up a gamut of all-girl-bands to gloat over. Afflatus, Apples, The Chosen, Genesis of Pink, Blue Corn, Hurricane Gals, Vivace only bear a testimony to this spilling tribe."

Referring to a conspicuous change in human psychology, this founding member and manager of the established rock-and-roll boy-band Praikrama explains:

"A decade ago, it was a taboo to even imagine chalking out a career as an independent artiste from the parental side. Now see the sprouts around you. Also of late, from the judges' panel at the Hard Rock Rising finale in Delhi, we could discover two out of three top-ranked bands being fronted by women. They got shortlisted from eight preliminary concerts. So the figures are crystal-clear to count the positive angle."

Incidentally, Mumbai-based reputed girl band Indiva was formed in the winter of 2012 and it lodged its debut show at Bandra's famous Amphitheatre on the 'Twelfth Night' (January 6) of the following 'new year' 2013. Keyboardist Merlin D'Souza, vocalist Hamsika Iyer, violinist Shruti Bhave Padhye and guitarist with complementing vocals Vivienne Pocha made inroads as a consolidated outfit to infuse a fresh lease of life in the air of band-music.

Having stood the test of times and sticking around for almost three years now, the band now emerges as one voice and one soul. For it has never been a flash-in-the- pan phenomenon for the group, opposed to popular notions. "Our USP lies in our breathing space. We allow each other adequate space to groom, innovate and evolve," asserts the Tamilian Hamsika, who's also trained in Carnatic music. "Unity in diversity is our motto. So despite hailing from different schools of music, we embrace one another's styles and there is always a room for an exchange of healthy vibe," she further amplifies her point.

Confabbing about the current status of girl bands in India, Merlin says: "The trend is slowly but surely giving way to a reality that all-girl-bands are here to stay. Music fests too host many prevalent troupes in various forms — duo/trio and bands with an entire ensemble of female-musicians." However, the scenario is glaringly different from continents like Europe and America. "Music in its holistic approach in the West is deeply entrenched within the school curriculum from grade 1 to high school. So crossing any gender bias, each student — whether a boy or a girl — is strongly encouraged to make music an integral facet of their formative, educative years. Thus opting music as a career choice with lucrative opportunities on stage/studio or in production spheres and other affiliated areas, is inevitably an easy option there!" she distinguishes.

Interestingly, the north east belt has a natural flair for music as a breeding ground for multiple artistes, bands and musicians. Among the notable figures, maverick Khasi guitarist and singer from Shillong (Meghalaya) Lou Majaw still keeps the cult of Bob Dylan kindled by offering his tribute tours. A crop of girl bands has also geared up from this zone for a giant kill. Among them, The Vinyl Records is a well-known all-girl rock band, heavily influenced by international bands of acclaimed Brazilian, Swedish and Californian pedigree. The four-piece band agrees that its members closely follow the philosophy of modern-day Riot grrrl bands which more often than not, address issues of rape, domestic abuse, sexuality, racism, patriarchy and female empowerment which fiercely plague the feminine force.

Burning the dance floor or setting the stage afire across all Indian metro-cities, The Vinyl Records banner comprises a bevy of twinkle-toed vivacious belles as in guitarist Banu, bassist Minam, drummer Mithy and vocalist/keytarist Cheyyrian Bark. The band was forged in 2010. While the first three bandmates belong to the province of Arunachal, Cheyyrian comes from Assam. "True that I joined in the fold a season later but it wasn't much of a fuss for me to adjust as we all hit it off really well from the word go. Our wavelengths matched, so did our similar musical tastes. If you want to attain your goal, just pull up your socks and stubbornly hog for it. In the process, make sure to buck up and I bet no force in the universe can stop you!" advocates the cute, chinky Cheyyrian.

Playing the unique instrument of keytar — the deadly combo of a keyboard and a guitar, Cheyyrian volunteers that she uses it because "I like the analogue sounds in it and it helps me cover up the entire stage so that I can sing and dance at the same time. It looks funky too." An instrument-wizard, she currently trains in the piano keys.

It's a myth that the so-called 'weaker sex' cannot play heavy instruments as good as the 'stronger sex'. But one woman has busted this misconception and that is Mithy. "Most men are born physically tougher than women. But drumming is not just about stamina and high fitness quotient. One needs to be calm and patient in head to beat the instrument hard with intense passion. I saw a lot of women drummers banging it like crazy and that only motivated me more. And you know, it's always a challenge to work out of your comfort orbit," she sets the record straight. Not at all unfazed by the mixed response that the band elicits along its travel-path, the bandsters solemnly target to reach out to the womenfolk and draw their reactions to their brand of music.

Among the increasing ilk of girl bands, noticeably a gaggle of sibling duo, trio, quartet and quintet too have sprung up down the line. The Jackson 5 and Bee Gees are fabled legends now. But back home, the classy Sami Sisters (with crooner Usha Uthup and her three sisters Indira, Maya, Uma) of the popular swinging retro era of club cocktails, the Naga Tetseo Sisters — devoted to the art and

tradition of vocal folk music of their state — and the upcoming awesome threesome Kakar Sisters to create waves in future indie music are a meager few to name.

Toying with Sufi, Bollywood commercial tracks, separate singles, Punjabi songs, folksy numbers and even English ballads, the familial Kakar outfit consists of Akriti and her nine-year younger twin-sisters Prakriti and Sukriti. "We stand out from the crowd with our three distinctive voices and styles, yet we are unanimous as chorus. The cool camaraderie comes across visibly. In our formative years, we were as mad as Britney Spears and as funny as Miley Cyrus. Trust me, together we bond like a house on fire!" reveals Akriti, who informs about an album on the anvil. Adhered to Hindustani shastriya sangeet since her inception into music, this eldest daughter has always done her riyaz on the tanpura and she plays the harmonium as well. Whereas Sukriti strums the guitar and Prakriti fiddles with the piano chords. "Varied musical upbringings and genres are our greatest selling point," assures Akriti.

Contrary to societal stereotypes, girl-bands are not just about parading pretty faces, flamboyant make-up, flashy costumes, glam-dolls or beautiful maids. A burst of tremendous heavy-duty actions too gets an undivided attention of involvement in a pub or on an open-air stage. From handling all kinds of musical equipment, plugging in wires, mixing music or rotating the disc and even regulating an unruly throng of berserk rockheads, a musician's task has a headily engaging routine to cope with.

Apprises DJ Barkha Kaul: "I have been quite lucky to grasp the ropes of this intricate craft from the amazing Delhi-based senior DJ Vkey and my husband, Vinayak Kaul. You know what you become a true pro on the job itself. That's your ideal classroom which is more practical than hollow bouts of theory-cramming."

Breaking the male-monopoly as a spin-doctor, Barkha thus rolls anything from commercial, EDM to 'Bollybics' for party animals to shake a leg to.

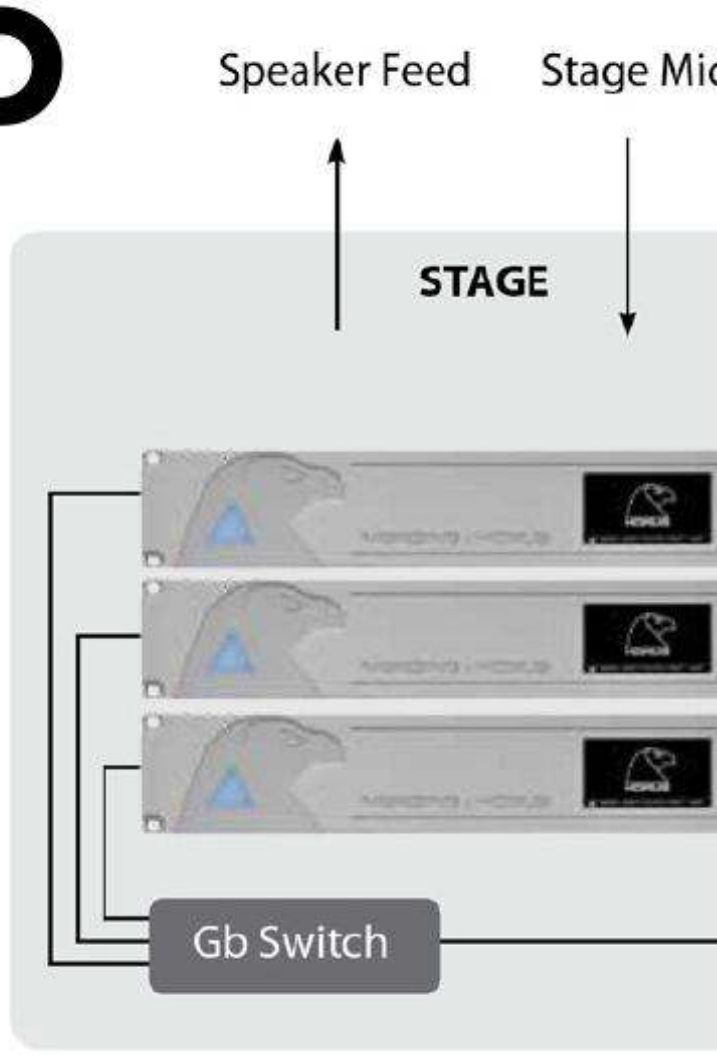
"If you have the fire in your belly, then even odd timings are no excuse for an obstacle to a lady dj. You have to simply make yourself feel at home, notwithstanding the environment which may at first appear unsuitable for any novice on the block. Once you penetrate the circuit with a dash of pizzazz, everything else falls in place,"

pat comes her advice. While the discotheque-hoppers are more inclined towards the content of music, irrespective of who is actually gyrating the disc, Barkha corroborates about the demand of desi music on foreign shores. "Yes we fly internationally on well-paid packets if the offer sounds exciting," chips in the winner of this year's Best Female Disc-Jockey in India Award.

All is certainly not hunky-dory on the music-front for 'lovely ladies' to thrive and prosper. But new-age women would wish to make a promise to pack in much punch and tide over these temporal barriers for a permanent sustenance added with lot of zing!

NETWORKED AUDIO AND RAVENNA

Ravenna is a technology for real-time transport of audio and other media data in IP-based network environments. RAVENNA, when referenced to real-time audio, is just like MADI, AES-EBU, ADAT or other digital audio "streams", it is used to send and receive audio between digital devices. But, RAVENNA has one, very large difference. RAVENNA, rather than forcing static interconnections between devices, allows the user instead to use a standard, off-the shelf, network switch to become a type of 'hub' which allows all the RAVENNA devices to talk to one another. This RAVENNA network then allows for the transport of hundreds of channels of real-time audio, at incredibly low latencies, to be sent to and from any of the devices on the network.



Practical Benefits of Networked Audio

With the introduction of digital technologies the amount of information a single cable can carry has increased from a few thousand bits per second in the sixties to a few billion bits per second in 2014. Typical methods of transmitting digital audio data are inefficient, expensive and prone to failure. Transmitting signals using AES3 or AES10 require large quantities of expensive copper or fibre cables with a variety of connectors. These solutions only handle point to point connections and offer very limited opportunities to transmit additional data down the line. There are limitations to the length of cable runs and signals need complex and bulky routing solutions to offer similar functionality to an analog patch bay.

Using a standard IT network allows the use of inexpensive routing and cabling and drastically reduces the number of cables in the installation. Regular affordable connections in every day information systems now carry one or more gigabits of information in a single fibre cable over distances spanning many kilometres. By its nature, Ethernet is bi-directional so a single cable can carry hundreds of audio channels in either direction and signals can be multicast to any device on the network. IP networks address issues such as redundancy and transmission of control information with audio and video signals. The ability to be able to control signal distribution using simple web browsers opens up a myriad of possibilities and removes stand-alone expensive routers. More importantly, the functional connections in a networked audio system can be designed separately from the physical connections in the network. All current computers feature a GB Ethernet port providing easy connection and control of the standard RAVENNA network.

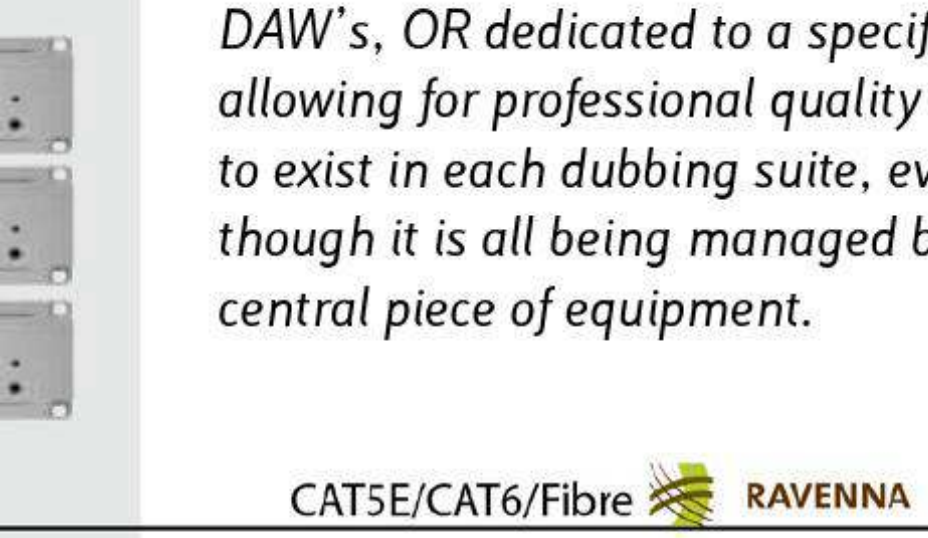
A networked audio system is digital so audio connections are kept in the digital domain, far away from electromagnetic interferences and cable capacitances that degrade analog audio quality. Control signals can also be included in the network without additional cabling. Computers can use the network to control and monitor audio devices such as digital mixers and DSP engines.

While on the surface AoE bears a resemblance to Voice over IP (VoIP), AoE is intended for high-fidelity, low-latency professional audio. Because of the fidelity and latency constraints, audio over Ethernet systems generally do not utilize audio data compression. AoE systems use a much higher bit rate (typically 1 Mbit per channel) and much lower latency (typically less than 10 milliseconds) than VoIP. Audio over Ethernet requires a high-performance network.

RAVENNA Technology Background and Applications

Networked audio has been in use for some years with Cobranet and Optocore being introduced in 1996. In the last decade, several proprietary network protocols were introduced for broadcast and live usage. An element of standardisation began with the adoption of IEEE-1588-2002 synchronisation which was adopted by Audinate and QSC. However, these protocols remained proprietary and incompatible. ALC NetworX introduced an open IP networked audio protocol in 2010 which took advantage of the latest IEEE-1588-2008 amendments and concentrated on offering essential features for high quality audio transmission over standard IT infrastructure. Particular notice was paid to delivering low latency and QOS (Quality of Service) that would be compatible with the needs of broadcasters. The growing family of RAVENNA partners reflects this emphasis on broadcast as a primary target but RAVENNA has applications in all market sectors where these features are a must. The publication of the AES67 standard in 2013 established that RAVENNA was already AES67 compliant but was able to offer additional benefits beyond the scope of that standard. The news that creators of other network protocols have announced that they are either joining the RAVENNA group or becoming AES67 compliant means that there is a genuine opportunity to see the widespread adoption of interoperable networked audio in facilities throughout the globe.

In this signal diagram of a RAVENNA network we are showing an incredibly useful feature of the Horus interface. Each 8 channels of Input or Output can be shared between a Number of DAW's, OR dedicated to a specific one, allowing for professional quality I/O to exist in each dubbing suite, even though it is all being managed by a central piece of equipment.



Why RAVENNA?

RAVENNA is an IP-based solution. As such it is based on protocol levels on or above layer 3 of the OSI reference model. All protocols and mechanisms used within RAVENNA are based on widely deployed and established standards:

- Time synchronization is maintained via PTPv2 (IEEE1588-2008).
- Streaming is based on the well-established RTP / RTCP protocols with payload formats defined by various RFCs (i.e. RFC 3550/3551 et al).
- Both unicast and multicast are supported on a per-stream basis.
- Stream management and connection is achieved through SDP or RTSP protocol.
- QoS is based on DiffServ mechanism
- Device configuration and discovery is executed through the use of DHCP / DNS services or zeroconf mechanisms.
- Low-level device configuration is accomplished through independent web services via http protocol.

Since all protocols are IP-based, RAVENNA can even work across WAN connections, provided that several involved protocols will be supported, a certain level of service quality (SLA) can be established and firewall settings. RAVENNA is a specifically non-proprietary protocol with no licence fee or royalty payment structure. It was common understanding among all participating companies that sustained market success would only be possible if the underlying technology and mechanisms used in RAVENNA were to be made available publicly so that any interested party can join-in and implement RAVENNA into their own products and systems. Also, any third-party company will be invited to further enhance the RAVENNA capabilities by contributing valuable core functionality or adding application-specific software modules.

The wisdom of many company's choice of RAVENNA was underpinned by the AES67 ratification in 2013. This makes RAVENNA compatible with AES67 now and not a promise for a future development. In reality, there are already ways to bridge to other popular networking protocols so increasingly the choice of network protocol is ceasing to be an issue. The availability of plug in network cards and network management tools are making the adoption of RAVENNA easier by the day.

Just like two or three different people can look at that picture in your public folder of you sitting in that beach chair with a beer in your hand, any RAVENNA device can listen to any audio stream, even if another device is already accessing it. Thus, there is a tremendous scale of manufacturing in the data network world and the flexibility that network like RAVENNA offer. RAVENNA means that now, your studio, broadcast facility, location recording rig, AV installation or any other audio endeavour can become the most flexible and powerful system you could ever imagine.

BALABHASKAR

A perfect fusion of Indian and Western tradition

Balabhaskar, recipient of the Bismillah Khan Yuva Puraskaar 2009 by the Kendra Sangeet Natak academy for Carnatic Violin is much acclaimed for his Fusion Music which blends the taste of Rock, Funk, Jazz, into his very own Carnatic Violin. Balabhaskar pioneered the revolution of instrumental fusion music in Kerala, paving the path that many artistes follow today.

We at The Score Magazine had a chat with him about his musical journey and much more.

You are known to be a child prodigy and started your stage shows at 12. How did that happen?

Music was a part of our family starting from my late grandfather Shri. Bhaskara Panicker who was a Nadaswara Vidwan, and proceeding through my uncle Shri. B. Sasikumar, a renowned violinist. I grew up in the presence of my uncle, trying to imitate him and the notes he play on his violin. Thus, violin became a familiar instrument for me. My natural interest in the instrument clubbing with my uncle's classical lessons made the rest happen.

Bringing about a perfect blend of Indian and International music in the form of Fusion Music is your specialty. How did you choose to do that?

It was not a planned choice. I used to love every genre of music and had the freedom to hear it even in my family which had a classical conditioning. My uncle wanted me to learn classical music to its depth, I used to learn what he taught, along with listening to varieties of music individually. So as my thoughts started to take shape, music appeared to me as a blend of whatever I had listened. And it evolved out from the thinking process to my instrument quite naturally.

Playing various genres of music in your beautiful instrument, Violin is something spectacular. How do you manage to bring that about?

As I said, listening to different genres of music is also about listening to various instruments. Guitars always mesmerised me, western music too attracted me a lot. So as I hear some interesting notes, it was my habit to imitate that on my violin. What I commonly see around is not about mastering the instruments, but it seems to be only about imitating the vocals on the instruments. If we closely observe the westerners, they are more inclined to be instrumental oriented, while ours is vocal oriented. I badly wanted to break from that and hence started to explore my instrument as it is, trying to play any note that strikes me. May be that though succeeded.

Tell us something about your project "Bhajati"

It started as a thought of Shri. Vijayan, renowned singer K. S. Chitra's husband. He wanted me to do some work with my violin. The first plan was that Chitra's bhajan vocals will be replaced by my instrument and would be made to an album. But my concept of music was something different and I could convince him with that. The final plan was to do a different approach for bhajans. I did it, he took up the marketing part and it won good recognition from around.

How was your experience being a part of Coke Studio?

Both of my MTv session experiences- MTv Coke Studio and MTv Unplugged were beyond words. While for MTv Unplugged I had to use my acoustic violin for really being 'unplugged', I could use my electric violin and processor for the coke studio. While Unplugged session was all with the legendary Ranjit Barot, the coke studio association was with Hitesh Sonik, music producer and Sunidhi Chauhan's husband. Mtv was an out of the world experience for me with some fantastic music and the finest set to perform for any musician.

You pioneered the resolution of instrumental fusion music in Kerala and paved a path for many aspirants. Do you think the scene has changed now in this regard?

At that point of time, Kerala stood with total ignorance about band, about instrumental music and totally about the concept of fusion. It was a difficult kickstart for us. First we had to familiarise people with what it is. And for that, we had to play some film song for the audience to relate themselves, between our absolutely new kind of compositions on stage. But it had some bad effect that the audience wanted more film songs for a easy kind of listening. And some people went out to buy an electric violin and start playing a film song for a performance. Film songs played on instruments thus began to get more popular than what our real intention was. The musicians as well as the audience comfortably forgot everything except a film song played on an instrument. I have an opinion that it is a bad approach as nothing was new thereon. The scene has of course changed as more musicians have come up with instruments, more popularity was gained for the genre and more wide listening happens too along.

You have performed in lot of famous shows across the globe. How has the reception there been different in comparison to India?

The best factor is, the foreigners are ignorant about film music. They await and enjoy every musician for the new things he brings forth, or the mastery he displays with the instrument. I can play my own music there, not someone's music. The Indian audience are more about expecting things as they presume, and they don't want us to break their expectations too. Whereas, the westerners want us to break their expectations. It happened so once in Germany that, there was a two day classical concert, the first day of which was filled with 60% audience. The second day happened at their request and the audience was 101%, with some seated wherever they could sit. And after each kriti we played, the next two or three minutes they stood up and gave a stand up ovation. That's the attitude abroad, much refreshing for every musician. So my approach too would be different in Indian stages and the stages abroad.

Could you elaborate a little about your award winning album "Let it B"

'Let it B' is my first instrumental fusion album, with a minute percentage of vocal usage. The first decision we took was about the language we should adopt. I didn't want the album to be just one among a lot. Hence we started thinking aout Sanskrit. My mother was a Sanskrit teacher and I am a Sanskrit post graduate. So we finalised Sanskrit without much confusion. And then it was about the pick of the artists to be featured. There I had a luck to get a handful musicians whom I always admire- Sivamani, Louis Banks, Fazal Qureshi, Gino Banks, Sheldon etc. That way, 'Let it B' is always hugged closest to my heart always.

What else has Balaleela done? Anything exceptional you would like to share with us?

Balaleela is officially in its budding stage. Before forming this band, we all had worked together for many stages in India and abroad. Gradually the thought came up to flock together for a better result and 'Balaleela' took its origin recently. Dreams are big, and we await.

Your advice to aspiring Violinists who want to make it big.

Practice... Practice... and practice. Learn a lot. Listen a lot. Learn the rules as much and as deep enough to break it. Be innovative and fly high!

LIFE ON THE ROAD AND BEYOND:

in conversation with

HARLEY MOON

Into the heart throbbing pulsating epicenter of the biggest clubs in Ibiza, out under star crossed skies on the beaches of Brazil, into the legendary Womb nightclub in Tokyo surrounded by strobe lights engulfed in sound, toes buried in the sandy shores of Goa – you name it, Harley Moon's been there. 9 years as legendary DJ/Producer Sasha's tour manager will do that to you. Having spent so much time on the road with Sasha, Harley has a few interesting stories to tell – and takes us through an insider's look at Sasha's tours across India, his ever evolving setup, the ups, the downs, crazy fans, beautiful people around the world across oceans continents Space and time.

It didn't come easy – Harley's journey started at a nightclub in a little English village before he started working at a record shop in Piccadily, London while simultaneously studying Music Production at SAE. "It was tough, I had to live lightly, get loads of buses, eat basic food, I could never eat out or do anything fancy – but I made it work" remembers Harley. An unforgettable tryst with the sultry Spanish isle of Ibiza in 2000 and several late night rendez vous of the sonic kind would soon see Harley working at legendary nightclub Space, where he first met Sasha. "Sasha was one of our residents, so I generally hung out with him a lot. He approached me - I think he'd just sacked his tour manager – and asked if I wanted to work just for him and I was like 'That sounds great!' I still remember when I got the phone call from his manager, and honestly I ran around the house screaming – it was so exciting, because that was the beginning".

What would follow was a highly potent mix of travel, music, clubs, festivals touring the world with Sasha – one of the most innovative thinkers in the dance music space, a man who doesn't shy away from exploring the new and unknown, a technological pioneer as much as he is a creative mastermind.

How has being around an artist like Sasha influenced your own musical approach?

Being around Sasha, I think the way that he treats music is truly inspiring. He's been around for such a long time but he never relies on his history to keep him going - he's always looking forward to the future. He never plays old records – if a record's 6 months old, he won't play it. And I think that's why he's still going – he plays new records that no one's ever heard before

What's his set up at the moment?

Right now he's just using Traktor with 3 CDJs, a Pioneer Nexus 900 mixer, an RMX 1000 FX unit, and we just carry a recorder. Pretty simple compared to the old days when it was laptops, midi controllers and all that.

Tell me about his setup in the old days and about the Maven?

When I first started working with him, we were travelling with a big full screen iMac! And the custom built midi controller that he co-developed called the Maven – a hand made MIDI controller / sound card that was all hand welded and put together, it was a beautiful machine. And it was fully tuned into how Sasha wanted to use it to control Ableton. We were also carrying a backup laptop with another MIDI evolution controller, and then a UPS – a massive battery backup!

Does Sasha get any stalkers on the road?

[laughs] Sasha had one creepy stalker who was an Aussie girl who used to post really dark stuff on Twitter that would make you think 'You're really missed up', she even started doing it to me for a while. Sasha had to block her on Twitter a few times. The last time I saw her was in Melbourne, and she'd walk in to the club wearing headphones, and would come to the very front and just stand there and stare at Sasha with her headphones on. It was weird.

Whoa that's intense. On another note - what do Sasha's kids listen to?

Sasha's little kids actually like pop music! Like Flo Rida and Katy Perry [laughs] For Sasha it is what it is, he sees the enjoyment they get out of it. He actually DJ'd at his kids' school for 'what does your Daddy do day'! The teacher asked if he'd like to come in for Daddy day and explain to the class what he does. So Sasha was like 'Well... do you want me to do a DJ set'? and she was like 'That would be amazing'! So he got all the kids to write their favourite songs down - the playlist was hilarious, it was everything from Flo Rida/Katy Perry to songs from musicals and Disney films. So Sasha went in with his DJ setup, all the kids were just going crazy, if their song came on they'd be stomping around the room!

How have the tour dates in India been so far?

I did three festivals in India this season - they were all good in their own way! A bass stage at EVC with Borgore, then Gareth Emery on the main stage at Supersonic which was great and super well organized, then Sasha playing a sort of side stage at Sunburn. Sunburn was just a little bit of a let down – it wasn't as busy for Sasha as it should have been. I mean the festival was big, maybe Sasha was clashing with another big act – I think Dimitri Vegas and Like Mike were on the main stage. I also got the idea that they loved commercial music there. We also did a tour with Sasha – Mumbai, Delhi, Bangalore – some great nights but you know, we've not had a lot of luck in India to be honest.

How does Sasha feel after gigs like that?

It's depressing. It's hard work – pouring your heart and soul into this music every night. Sometimes there will be a bad gig, and you won't hear from Sasha for a few days. It's upsetting for anyone. Although it shouldn't happen very often – it happens to every act I've ever worked with. You do tend to toughen up as well because you can't be upset about every gig that goes wrong.

That says something very unfortunate about the music culture that's beginning to prevail here, where an artist like Sasha doesn't get the sort of turn out he deserves. What's your take on that?

I guess now the trend of music has changed. Three years ago Sasha was an underground hero and still is now, but the kids who are buying tickets now – they want EDM. That's happened in the last couple of years. Young kids listening to this 'EDM' music – that's what's on the radio, that's what their friends are into. But it'll pass, it's not forever. I think it's already starting to pass and 'EDM' is already on the down. People like Tiesto, Aoki, Hardwell - some of these big figures for EDM have already said they're looking at the next thing now.

Let's hope you're right. Thanks Harley!

Why thank you!

HARMONY AND THEORY PRIMER

CHROMATICS

THE FUNDAMENTAL 12 TONE SYSTEM

Music is a language. It has parts that make up the whole, and those parts are made of even smaller parts. In languages, sentences are made of smaller words, music works the same way. You learn the alphabet then put those pieces together to make musical phrases and then put those together to make a song.

The more one's musical skills grow, the more rewarding it is to develop one's musical theoretical skills as well. Ideally, music theory connects four fields of study, namely: hearing, reading, singing, and writing.

Since a lot of students undertaking the study of music have a hardship comprehending music at first go, and want the fundamental knowledge that they need to make the most of music school, the basic theory of Chromatics is simplified for these aspiring musician so that they can live their dreams. This is common knowledge that every musician should have.

The chromatic system is the most popular theory of music followed in the western style.

What is the 12 tone system? How does it work?

Western music comprises of the 12-tone system that encompasses all the notes used commonly in music. The notes follow the alphabetical system and are from A to G. Western harmony is built around the piano and notes are classified as 'NATURAL' and 'ACCIDENTALS'.

'Natural' Notes

The white keys on the piano are called Natural notes. These notes are C, D, E, F, G, A, B, C, D and so on.

'Accidental' Notes

The black keys on the piano are called accidentals. These notes are C# or Db, D# or Eb, F# or Gb, G# or Ab, A# or Bb, C# and so on.

Chromatic Functions

It is important to note that chromatic functions or 'intervals' are the foundation of music itself. An interval is simply the 'distance' between two notes. All chords, scales and arpeggios fundamentally contain intervals. It is the unique set of intervals that make different chords and scales sound different. Here is the chromatic scale and intervals with C as root.

C as Root

NOTE	FUNCTION OR INTERVAL
C	Root
C# or Db	Minor Second
D	Major Second
D# or Eb	Minor Third
E	Major Third
F	Perfect Fourth
F# or Gb	Diminished Fifth or Tritone
G	Perfect Fifth
G# or Ab	Minor Sixth
A	Major Sixth
A# or Bb	Minor Seventh
B	Major Seventh
C	Octave

A as root

NOTE	FUNCTION OR INTERVAL
A	Root
A# or Bb	Minor Second
B	Major Second
C	Minor Third
C# or Db	Major Third
D	Perfect Fourth
D# or Eb	Diminished Fifth or Tritone
E	Perfect Fifth
F	Minor Sixth
F# or Gb	Major Sixth
G	Minor Seventh
G# or Ab	Major Seventh
A	Octave

E as Root

NOTE	FUNCTION OR INTERVAL
E	Root
F	Minor Second
F# or Gb	Major Second
G	Minor Third
G# or Ab	Major Third
A	Perfect Fourth
A# or Bb	Diminished Fifth or Tritone
B	Perfect Fifth
C	Minor Sixth
C# or Db	Major Sixth
D	Minor Seventh
D# or Eb	Major Seventh
E	Octave

Steps or Tones

Scales most often move in steps or tones. These are:

1. Half Step or SemiTone : This indicates one note in the chromatic scale. Eg C to C#, F# to G etc.
2. Whole Step or WholeTone : This indicates two notes in the chromatic scale. Eg C to D, F# to G# etc.

The Major Scale

The first scale that we are going to work on is the Major Scale. To start with, let's look at the notes or intervals of the major scale. There are two ways you can look at it, through tones or chromatic functions.

1. Through Tones or Steps

Root ->WS ->WS ->HS ->WS ->WS ->WS ->HS (Octave)

WS – Whole Step HS – Half Step

2. Through Chromatic functions

(I) Root
(II) Major Second
(III) Major Third
(IV) Perfect Fourth
(V) Perfect Fifth
(VI) Major Sixth
(VII) Major Seventh
(VIII) Octave

You can always use both the methods to cross-reference. For exercise and to ensure that you have understood this concept, work out the notes of the Major Scale in 5 keys of your choice, three of them being natural and two accidentals.

Though theory and practical applications of music go hand in hand and have evolved over time, it is imperative to understand that neither can be learnt from books alone. The point of this simplified theory is to find musicians put it into good use and practice hard. For practice does make a man perfect.

The author is the Admissions and Marketing manager at Swarnabhoomi Academy of Music and Guitarist at Trojan Horse & Escher's Knot

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